



Current Exhibitions

Cover: For her 1992 Gund Foundation portfolio, Judith Joy Ross photographed children in the Cleveland public schools. This is a portrait of Yusra Kasmi (gold-toned printing-out paper print, 23.7 x 18.6 cm, The George Gund Foundation Collection).

Altar with Gorgon, Pegasus, and Chrysaor, ca. 500–475 BC, depicts Medusa with the two creatures born from her union with Poseidon (painted terracotta, h. 166 cm, Museo Archeologico Regionale di Gela, inv. Sop. BL 10. Photo: Bruce M. White). In Magna Graecia.



Magna Graecia is organized by the Cleveland Museum of Art and the Tampa Museum of Art. The Cleveland showing is sponsored by National City. The exhibition and catalogue have also received generous support from the National Endowment for the Arts, James E. and Elizabeth J. Ferrell, The Hellenic Preservation Society of Northeastern Ohio, Adelphia Communications, and Shelby White and Leon Levy. The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities. Promotional support is provided by The Plain Dealer, City Visitor, and 90.3 WCPN ideastream.

A City Seen: Photographs from The George Gund Foundation Collection

South Galleries, November 17, 2002–January 26, 2003

Portfolios on Cleveland subjects by a dozen contemporary photographers

Raphael and His Age: Drawings from the Palais des Beaux-Arts, Lille

Galleries 216 and 217, through November 3

Twenty-seven drawings by the Renaissance master, as well as works by Botticelli, Filippino Lippi, and Fra Bartolommeo

Magna Graecia: Greek Art from South Italy and Sicily

North Gallery, through January 5, 2003
Eighty-one masterworks made in ancient South Italy and Sicily

Elizabeth Catlett: Prints and Sculpture

Galleries 241 and 242, through January 5, 2003
Emotional depth and the quest for social justice in six decades of work by an important African-American artist

Looking at Children

Galleries 103 and 104, through December 4
The world of children, in photographs from the permanent collection

Challenging Structure: Frank Gehry's Peter B. Lewis Building

Gallery 244, through February 24, 2003
Drawings, photographs, and models trace the evolution of this nearby project on the CWRU campus

Girl Culture: Photographs by Lauren Greenfield

Gallery 105, through December 4
Provocative images explore the nature of modern femininity

From the Director

Dear Members,

Since 1952, The George Gund Foundation has been a major philanthropic force in Cleveland and northeast Ohio, quietly supporting a wide range of worthy causes. Beginning in 1990, each of the foundation's annual reports has incorporated a photographic essay by one of our era's greatest photographers. The entire series has been orchestrated by Mark Schwartz, who acted as liaison to the photographers, and whose firm, Nesnadny + Schwartz, designed all of the annual reports. Perhaps what has been most interesting about these photographs is that the subject matter gets right to the essence of Cleveland, focusing on people—at work, in school, in real places at real times. Defining aspects of the regional landscape are everywhere, from the vast expanse of Lake Erie to the intimate spaces of urban gardens.

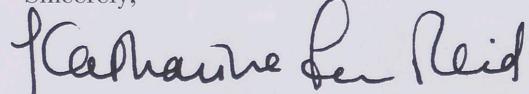
Internationally respected American photographers Michael Book, Lois Conner, Judith Joy Ross, Dawoud Bey, Linda Butler, Lee Friedlander, Gregory Conniff, Frank Gohlke, Larry Fink, Douglas Lucak, Nicholas Nixon, and Barbara Bosworth have created a dozen compelling portfolios. Thanks to the Gund Foundation, these 12 major photographers have created substantial bodies of work about Cleveland—eloquent expressions that would surely not have existed otherwise. For that alone we must be grateful. They will also add to the museum's own collection, as all of the Gund portfolios will be generously presented to the museum over a period of time beginning in 2003. The

photographs will join our already strong collection of Cleveland-related images, including major groups by Margaret Bourke-White and Cervin Robinson. We are especially pleased to add these works to our holdings and present them to the public. The Gund Foundation's commitment to photography in the museum goes back many years, through its support of numerous programs and projects. I encourage you to come and enjoy this revealing exhibition, *A City Seen*, which opens November 17.

Meanwhile *Magna Graecia* is an opportunity not to be missed, with its eye-opening presentation of works from South Italy and Sicily that exemplify the spread of ancient Greek culture and aesthetic sensibility into neighboring regions of the Mediterranean.

Visitors can learn much more about both of these exhibitions in two symposia this month. On November 2, *Magna Graecia* is the topic as scholars visit from Florida and Italy; and on the 16th, *Views of Cleveland: Dialogues in "A City Seen"* brings most of the photographers whose works are represented in that exhibition. The latter event is free, thanks to generous support from the Gund Foundation. We hope to see you here!

Sincerely,



Katharine Lee Reid, Director

Family workshops take place every Sunday afternoon at 2:00.





A City Seen

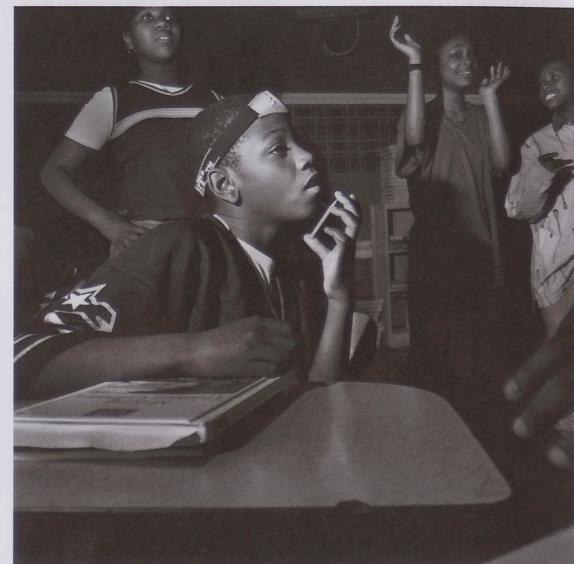


**A City Seen:
Photographs from
The George Gund
Foundation
Collection**
November 17, 2002–
January 26, 2003

A City Seen: Photographs from The George Gund Foundation Collection was organized by guest curator Mark Schwartz and Tom E. Hinson. The exhibition, publication, and public programs are supported by The George Gund Foundation.

A *City Seen: Photographs from The George Gund Foundation Collection* presents Cleveland as revealed by some of our era's greatest photographers. The compelling subjects of the 148 photographs, shown together for the first time, include Cleveland's families and neighborhoods, its public school children, its workers, the Cuyahoga River, and Lake Erie. The fruits of a rare form of enlightened patronage, all the images come from portfolios commissioned by The George Gund Foundation to illustrate its annual reports from 1990 through 2001, each incorporating a photographic essay that expressed the organization's philanthropic interests in northeast Ohio.

The artists—Michael Book, Lois Conner, Judith Joy Ross, Dawoud Bey, Linda Butler, Lee Friedlander, Gregory Conniff, Frank Gohlke, Larry Fink, Douglas Lucak, Nicholas Nixon, and Barbara Bosworth—were given free rein to approach their projects as they saw fit. With each of them bringing a unique aesthetic vision and



Above left: In Michael Book's quiet, sun-drenched cityscape, the facade and belfry of Little Italy's Holy Rosary Church became the center of interest, just as it is a central feature in the life of its neighborhood (gelatin silver print, 34 x 45 cm, The George Gund Foundation Collection).

Below left: Larry Fink captured students' energy and imagination in his photographs from the Cleveland School of the Arts (gelatin silver print, 36.8 x 37.3 cm, The George Gund Foundation Collection).

passion for photography to bear on their chosen subject, the results were a dozen highly original and individual portfolios.

Michael Book was first, with the 1990 report. Rather than presenting glossy downtown images of "the comeback city," he delved into Cleveland's living neighborhoods. Landscape photographer Lois Conner followed in 1991 with a group of luminous photographs linked to the Cuyahoga River. Judith Joy Ross portrayed students in Cleveland public schools in 1992. Dawoud Bey examined families using his innovative method of combining multiple images. Linda Butler offered a loving portrayal of Cleveland's arts institutions. Lee Friedlander made the city's working people the subject of his 1995 portfolio. In 1996, Gregory Conniff created *Urban Gardens*, showing how small plots of land all around the city have been remade as oases of life and renewal. Frank Gohlke's Lake Erie project offered a beautiful but unromanticized view of the lake and the land adjoining it. The Cleveland School of the Arts was the subject of Larry Fink's 1998 photo-essay. Douglas Lucak applied his distinctive style to the urban landscape the following year. Nicholas Nixon provided a portfolio on Cleveland's Free Clinic for the 2000 Annual Report. Finally, Barbara Bosworth turned her lens to the Cleveland Metroparks in 2001.

This ambitious use of fine art photographers has had two stewards. One is retiring executive director of the Gund Foundation, David Bergholz, under whose visionary leadership the concept of

A native of Cleveland, Barbara Bosworth grew up taking long walks in the Metroparks. In this lovely diptych of the South Chagrin Reservation, she concentrated on the design features—a pathway and an isolated bench—that enable people to enjoy nature (gelatin silver print, 25.4 x 40.6 cm, The George Gund Foundation Collection).



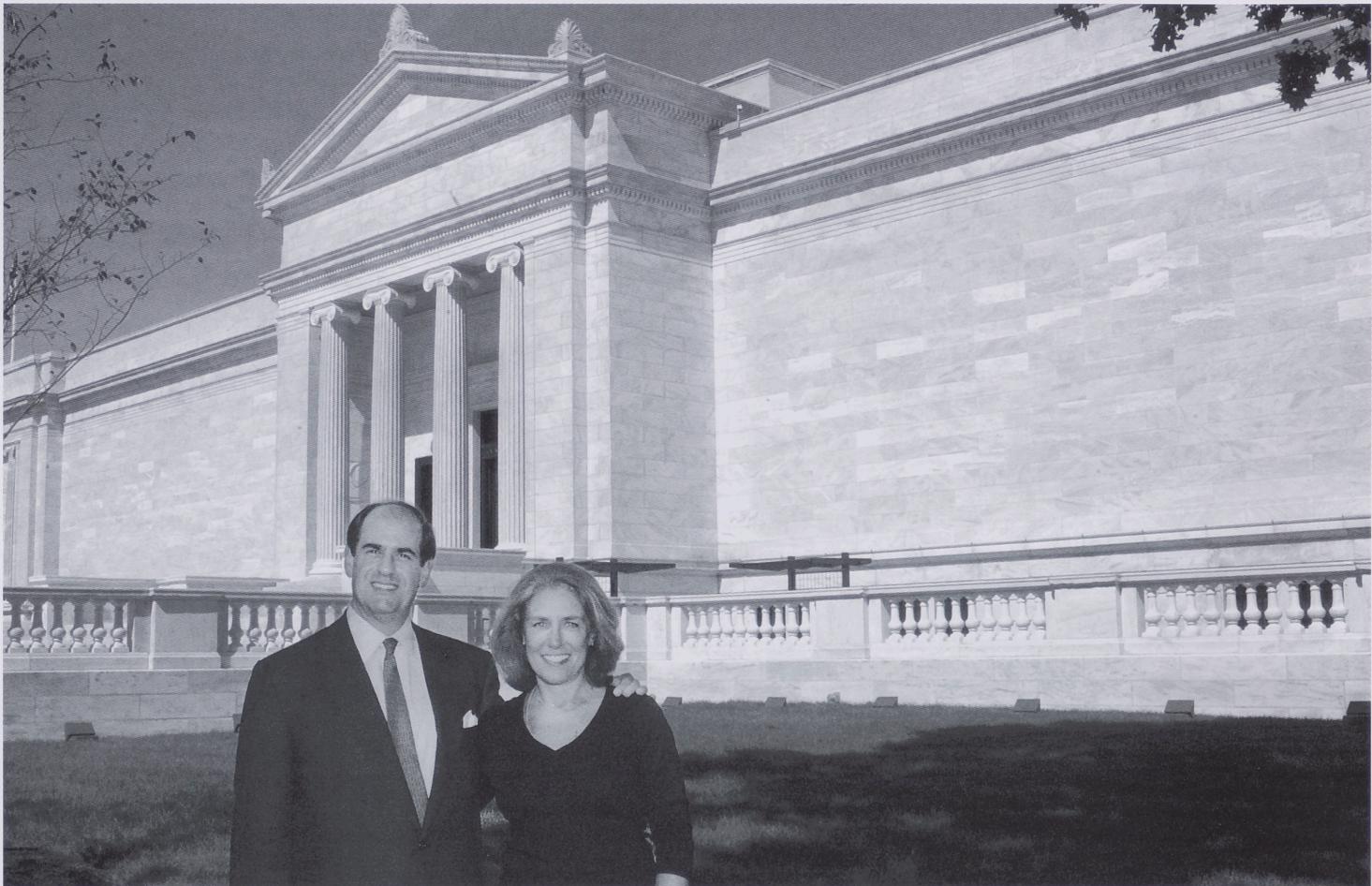
commissioning photographers was encouraged to take wing. The other is Mark Schwartz, president of the design firm Nesnadny + Schwartz, whose creative instincts and professional skill are apparent in every aspect of this project.

These 12 outstanding photographers have created eloquent expressions of the city that add wonderful depth to existing photographic images of Cleveland. Most significantly, however, the foundation is giving all of the portfolios to the Cleveland Museum of Art, impressively expanding the museum's collection.

A richly illustrated 180-page book accompanies the exhibition. A provocative essay by John Szarkowski, director emeritus of the Department of Photography at the Museum of Modern Art in New York, introduces this original book about the melding of artistic vision with the character of a multifaceted community. Extensive public programming (described elsewhere in this magazine) also has been organized to enhance the show. This cornucopia of activities celebrates the foundation's 50th anniversary, drawing attention to its ongoing commitment to enhancing the quality of life in Greater Cleveland.

■ Tom E. Hinson, Curator of Photography

An Artful Philanthropist



Michael and Jane Horvitz before the museum's restored south facade. (Photo: Howard T. Agriesti)

Friends of the Cleveland Museum of Art have known for some time about the philanthropic spirit of Michael J. Horvitz, his wife, Jane, and his family. He served on the museum's board of trustees beginning in 1991, was elected to a five-year term as president in 1996, and is now chairman of the board. His leadership has guided the museum through the process of articulating its future space and facilities requirements and identifying the perfect architect, Rafael Viñoly, to design the planned expansion—and through the traumatic period after the unexpected death of former director Robert P. Bergman. During these years, his commitment to the museum has been expressed in significant ways beyond the donation of his time to board activities and leadership. Michael, along with his brother Peter, his sister Pam Schneider, and their mother, Lois, has given generously to support the spectacular restoration of the original 1916 building and its surrounding terraces as a lasting tribute to Michael's late father, Harry R. Horvitz.

We are thus delighted to report that Michael Horvitz has been named Northeast Ohio's Out-

standing Philanthropist, to commemorate National Philanthropy Day on November 15. Of course, it has not been his work for the museum alone that brings him this honor. He serves on the executive committees of Case Western Reserve University and the Musical Arts Association and has been active with the United Way and the Jewish Community Federation. The Horvitz Artists Terrace at the restored home of the Cleveland Orchestra, Severance Hall, results directly from the gift he and Jane Horvitz made in support of the project. His family established the innovative Partnership with Family Business at CWRU's Weatherhead School of Management, and then established the H. R. Horvitz Professorship of Family Business. And personal and family gifts helped create the H. R. Horvitz Palliative Care Center at the Cleveland Clinic Foundation.

While these details are significant, it is the whole picture that is most telling. Michael Horvitz represents a new generation of philanthropists who are rising to their calling to prepare Cleveland and its institutions for success in the new century.

"You can't grow up in Cleveland without be-

The installation of the Robert P. Bergman Gallery of Early Christian and Byzantine Art was supported by a leadership gift from Michael and Jane Horvitz.

ing aware of the tremendous advantages we all get from the institutions that prior generations of philanthropists created and supported," he observes. "Now it's our turn. Cleveland faces a lot of challenges. One of them is that many of the old families that historically have helped build our institutions are maturing and dispersing. We can't simply rely on these traditional donors. There's a new generation earning a living here, sometimes making their fortunes here. It's time for them to step up.

"There's a story in the Talmud about a traveler walking along a road who comes upon an old man planting carob trees. The traveler asks how long it will take for the trees to bear fruit, and the old man replies, 'Seventy years.' The traveler asks the man, 'Are you sure you will live another 70 years?' The old man says: 'I found carob trees in the world. As my forefathers planted these for me, so I now plant them for my children.'"

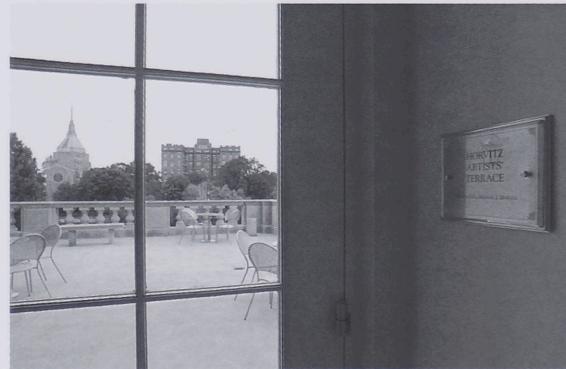
Cleveland has the philanthropists of the 19th and 20th centuries to thank for the cultural amenities that so enrich life in this place. In the vision of Michael Horvitz, citizens of the next century should look back on the philanthropists of today with the same warm gratitude.

"Cleveland is blessed not only in a great diversity of cultural institutions, but also in their worldwide recognition. They're beginning to replace corporations as internationally admired

Entrance to the H. R. Horvitz Palliative Care Center at the Cleveland Clinic Foundation. (Photo: Tom Merce, Cleveland Clinic Foundation)



Seen from within Severance Hall, the Horvitz Artists Terrace looks out over University Circle. (Photo: Howard T. Agriesti)



features of the city. Our obligation is to secure Cleveland's place in the international community by maintaining and enhancing the quality of our world-class institutions."

■ **Jack Stinedurf, Associate Director, Grants and Government Relations**



Paul Sample's *Barber Shop*

Although Paul Sample (1896–1974) will probably never be a household name, he achieved excellence in his particular sphere of art. His best works, such as this painting of a barbershop recently acquired by the museum, rank with the best American figure paintings of his time.

Sample's life was rerouted into art because of illness and tragedy. His father, a construction engineer, built dams at various locations in the American West. Both Paul and his brother Donald contracted tuberculosis while working at one of these construction sites. Their illnesses took a serious turn around the time that Paul graduated from Dartmouth College in 1917. Donald died. Paul survived, and took up painting during his long recuperation. He studied first with Jonas Lie in New York and later with Millard Sheets in Pasadena, where he went in part for the benefits of a warm climate. In 1928 Sample married Sylvia Howland, a native of Vermont, and began to come east to Vermont in the summers. In 1938 Dartmouth appointed him artist-in-residence.

Barber Shop, painted in 1934, portrays an actual barbershop that Sample patronized in Orleans, Vermont, during his summertime visits. The man shaving a customer with a straight-edge razor is a portrait of the establishment's owner, Mr. Bowman, who was then in his 80s. Evidently the other figures in the painting are also portraits, although unfortunately they can no longer be identified. At the time, barbershops were male gathering places (the painting contains no women), and Sample's presentation often humorously exploits the contrast between ideals of manliness and actual physical fact. The muscular pose of the pool player, for example, seems at odds with his middle-aged body. One of the customers has unheroically fallen asleep.

The style of the painting blends elements of the work of Grant Wood and Thomas Hart Benton, the two best-known regionalist painters of the 1930s. The rhythmic organization of forms in space evokes the work of Benton, but the immaculately smooth surface and fine detail are closer in effect to Wood's paintings. Indeed, the two figures reflected in the barber's mirror specifically recall Wood's famous *American Gothic*. The general design also recalls the work of the Northern Renaissance master Pieter Breughel, an artist whom Sample much admired.

Famous in its day, *Barber Shop* received an honorable mention at the Carnegie International exhibition in Pittsburgh in 1936 and was featured in *Life* magazine on November 15, 1937. The painting also was exhibited at the Art Institute of Chicago (1937), the Pennsylvania Academy of the Fine Arts (1939), and the Worcester Art Museum (1942). At some point in the 1930s or '40s, Associated American Artists issued a color reproduction of the painting, which was hung in homes and stores across America—very often in barbershops like the one pictured. Unfortunately for Sample, however, taste turned away from realistic painting after World War II, just at the point when he was developing national visibility. His reputation faded and his paintings were no longer included in major exhibitions. For more than half a century, *Barber Shop* hung inconspicuously in the famous New York landmark restaurant, "21," which had purchased it by 1948. Its acquisition by the Cleveland Museum of Art brings back into the public eye a long-forgotten regionalist masterpiece.

■ Henry Adams, Curator of American Painting



A regionalist masterpiece:

Paul Starret Sample's Barber
Shop, from 1934 (oil on
canvas, 73.7 x 101.6 cm, Mr.
and Mrs. William H. Marlatt
Fund 2001.124)



HANDS-ON ART

Greek Celebration Day

Near right: Hydria (detail) ca. 530–520 BC (bronze, cast, h. 49, Museo Archeologico Nazionale di Paestum, inv. 49801).
Far right: © Frank Gohlke, Gwinn Estate, Bratenahl, 1997 (gelatin silver print, The George Gund Foundation Collection).

Sunday, November 10, 12:30–4:30. Supported by the Hellenic Preservation Society. All free; no tickets required. Full event details available in the north lobby.

12:30–4:00 *Drop-by Art Projects and Dance Workshops* on the lower level
1:00 *Orion's Express* music in the recital hall (to 2:00) and *Ancient Music* in the garden court (to 4:00)
1:30 and 2:30 *Gallery talks*
2:00 and 3:00 *Traditional fashion show*
3:00 and 4:00 *Strolling musicians*
4:00 *Traditional Greek Dance* in Gartner Auditorium

Adult Studio Class

All-day Drawing Workshop

Saturday, November 16, 10:30–4:00. Intensive class for beginners to advanced. Limit 15. \$60, CMA members \$30. Fee includes materials.

Family Workshops

Family Express

Free hands-on, drop-in workshops for the entire family.

Ancient Art Feast

Sundays, November 3, 10, and 24, 2:00–4:30.

Ancient art inspires this creative workshop.

Greek Celebration Day

Sunday, November 10, 1:00–4:00. Please see above listing for additional family events.

Sunday Funday

Sunday, November 17, 1:30–4:30. 1:30–2:00 *Highlights Tour*
2:00–3:00 *Storytelling: Greek Mythology I*
3:00–4:30 *Family Trees*. Design a three-dimensional family tree.

TWO SYMPOSIA



Magna Graecia: Greek Art from South Italy and Sicily

Saturday, November 2, 9:00–4:30. \$35, CMA members \$25. For tickets call the Ticket Center.

The symposium features five speakers discussing specific aspects of Western Greek art and culture. Experts include Michael Bennett, Curator of Greek and Roman Art, Cleveland Museum of Art, and Aaron J. Paul, Richard E. Perry Curator of Greek and Roman Art, Tampa Museum of Art, along with their collaborator Mario Iozzo, director of the Center for Conservation, Florence, and director of the National Archaeological Museum of Chiusi. Western Greek art will be placed in historical context.

Views of Cleveland: Dialogues in A City Seen

Saturday, November 16, 2:00–5:30. An impressive list of major contemporary photographers who have contributed to The George Gund Foundation's Annual Reports over the past dozen years participate in a symposium that complements the exhibition *A City Seen: Photographs from The George Gund Foundation* (opening November 17). The multi-session conference will be followed by a book signing. The exhibition will be open for preview.

The exhibition and publication of *A City Seen*, along with associated public programs, are supported by The George Gund Foundation.

Lantern Festival and Holiday CircleFest

Lantern Making Workshops

Make lanterns for Holiday CircleFest. Wednesdays, November 6, 13, and 20, 6:00–8:30 (red twig dogwood and Nepalese bark paper); Fridays, November 8, 15, and 22, 6:00–8:30 (pierced tin); Sundays, November 10, 17, and 24, 2:00–4:30 (split reed and tissue paper). Attend as many sessions as you want. Children under 15 must register and attend with someone older. \$20/individual for one lantern, \$50/family up to four people for one lantern per person; \$12 each additional person; \$10 each additional lantern. To register, call 216-707-2483.

Volunteers are needed to make lanterns for sale during Holiday CircleFest weekend; sessions are Fridays, November 15 and 22, and Monday, November 18, 10:00–1:00. More volunteers needed the week of December 2 to prepare for the festival and many more for the festival itself. Call Liz Pim of Volunteer Initiatives, 216-707-2593.

Winter Lights Lantern Festival and Holiday CircleFest

See the December *Members Magazine* for a full listing of events including lantern-making and procession. This year's festival begins on the evening of Friday, December 6 and concludes with UCI Holiday CircleFest on Sunday, December 8 from 1:00–6:00.



LECTURES AND TALKS

The 1:30 talk on the first Sunday of each month is sign-language interpreted.

Gallery Talks

Free talks leave from the main lobby at 1:30 daily, Saturdays and Sundays at 3:00, Wednesdays at 6:00, Thursdays at 2:30, and (during museum art classes) Saturday mornings at 10:30. Talks with special themes are noted here; others are general museum highlights tours.

Time in Art

Saturday, November 2, 10:30.
Frank Ispohrding

Chinese Art

Sunday, November 3, 1:30. Jean Graves. Sign-language interpreted.

Contemporary Art

Wednesday, November 6, 1:30.
Kate Hoffmeyer

Ancient China: Shang through Tang Dynasties

Thursday, November 7, 2:30.
Joellen DeOreo

Elizabeth Catlett

Saturday, November 9, 10:30.
Saundy Stemen

Greek Art and Greek Myths

Sunday, November 10, 1:30 and 2:30.
Patricia Ashton and Anita Peeples

Character Study: The Portrait in Art

Wednesday, November 13, 1:30.
Penelope Buchanan

Ancient India: Indus Valley Civilization through Kushan Dynasty

Thursday, November 14, 2:30.
Joellen DeOreo

Chinese Art

Saturday, November 16, 10:30.
Jean Graves

Elizabeth Catlett

Sunday, November 17 and Wednesday the 20th at 1:30. Anita Peeples.

Art of the Ancient Americas: Olmec, Maya, and Veracruz

Thursday, November 21, 2:30.
Dyane Hanslik

The George Gund Collection

Sunday, November 24 and Wednesday the 27th at 1:30, and Saturday the 23rd at 10:30. Saundy Stemen

Lectures

Magna Graecia: Art, Life, and Culture

Three Fridays, November 1, 8, and 15, 6:30.

Barbara Kathman, assistant director, docent program, talks about the land, the people, and the rich cultural heritage of "Great Greece," Magna Graecia. \$60, CMA members \$40; call the Ticket Center.

The Venus de Milo, the Victory of Somathrace, and the Louvre

Wednesday, November 6, 7:30.
Marie Lathers, Case Western Reserve University

Ancient Cities of the Indus Valley

Wednesday, November 13, 7:30.
Jonathan Kenoyer, University of Wisconsin, Madison

John Szarkowski:

Photographing the City

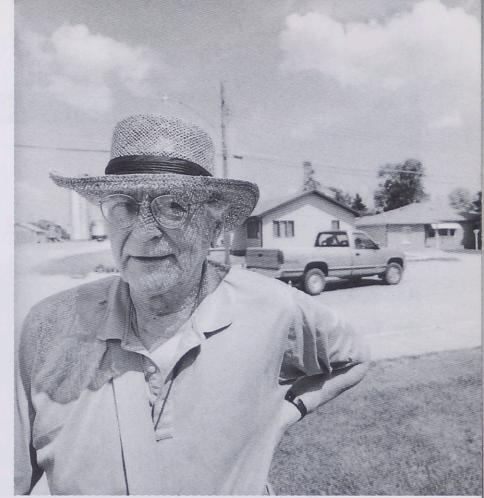
Sunday, November 17, 3:00.

John Szarkowski, director emeritus of the Department of Photography at the Museum of Modern Art, New

PERSONAL FAVORITE

"This isn't a masterpiece, or even one of my most favorite works, but it's something I think people might overlook," says Curator of Drawings Carter Foster. "It's probably the kind of thing that would not have been mass-produced, but still made in large numbers. While it's not the work of a known master, it reflects the work of more important artists like Andrea del Verrocchio—a similar aesthetic, but for a mass audience: the thin-limbed youth in an active pose." Images of John the Baptist were common in private homes in Florence, says Foster, since St. John was the city's patron saint.

"I like it because it represents the way an aesthetic trickles down to more common production. When you think of the kinds of aesthetics that have mass appeal today, this is so far removed—though I guess they're all ideals of physical beauty. The face is very



John Szarkowski (photograph © Lee Friedlander)

York, and a renowned theorist, historian, and photographer, wrote the introduction to *A City Seen*. He will sign books following his talk.

Elizabeth Catlett and Her Contemporaries

Wednesday, November 20, 6:30.
Jane Glaubinger

Dali's Dream: Incredible, Edible, and Pre-Oedipal Beauty

Friday, November 22, 6:30.
Robert S. Luber, Institute of Fine Arts, New York. \$15, CMA members \$10, students \$3. Call the Ticket Center.



beautiful, as are the hands. And it's a graceful solution to the problem of the base. A figure in this striding pose would have to have a substantial support from the back, and this piece integrates that support well, suggesting a bit of landscape. I love this part of the Renaissance, before the breakthrough of the High Renaissance, when you had the classical ideal of physical beauty combined with a more realistic treatment. Florentine artists had a special ability for using the human body as an expressive medium."

Gallery 218 is home to this terracotta statue, St. John the Baptist, by the Master of the Statuettes of St. John (Italian, Florence, active ca. 1490-1525; h. 72.1 cm, Bequest of John L. Severance 1942.781).



MUSIC AND PERFORMANCE

Buy tickets at
the Ticket Center,
216-421-7350 or
1-888-CMA-0033.

Performing Arts

VIVA! Concert: Songs of "Madmen": The Bauls of India
Friday, November 1, 7:30.
The Indian Bauls, who describe themselves as "mad about the soul of God within ourselves," pursue the divine presence through ecstatic singing and dancing. Carrying on a tradition eight centuries old, their deceptively simple songs convey the wisdom and compassion of ancient Hindu and Sufi saints. U.S. premiere, organized by the Geneva-based Les Ateliers d'ethnomusicologie. \$27 and \$23, CMA members \$23 and \$20.



"Madmen"

Jazz on the Circle: Contemporary Piano Ensemble
Saturday, November 9, 8:00.
Four pianists, each a virtuoso and leader in his own right, are accompanied by bass and drums to explore music ranging from Scott Joplin to Herbie Hancock. Gartner Auditorium. \$26 and \$19, CMA members \$24 and \$17. Call 216-321-1111.

Coming in December

Jazz on the Circle: Slide Hampton and the World of Trombones, Saturday, December 14, 8:00. In 1975, Slide Hampton recorded a project—featuring nine trombones and a rhythm section—that took the jazz world by storm. This concert marks the rebirth of the ensemble with 12 of the greatest trombonists on the music scene today.

From Mother to Son, a dramatic piece complementing the work of artist Elizabeth Catlett, Friday, December 6, 7:00. A theatrical adaptation highlighting the dominant themes in Catlett's art, including scenes from *A Raisin in the Sun* by Lorraine Hansberry. Staged by Karamu's Theatre Outreach Performance Series (TOPS). Free tickets available through the Ticket Center.



Dang Thai Son

Gala Music Series

Dang Thai Son, piano
Wednesday, November 13, 7:30.
The improbable ascent of the acclaimed Vietnamese-born pianist took him from a nomadic childhood in his war-torn homeland, to study at the Moscow Conservatory, to winning first prize (at age 22) at the International Chopin Piano Competition in Warsaw—the first Asian to win a major piano competition. Pre-concert lecture by Rebecca Fischer at 6:30 in the recital hall. Works by Debussy, Liszt, Mompou, Mendelssohn, and Scriabin. \$20 and \$18; CMA and Musart Society members, seniors, and students \$16 and \$14.

Musart Matinée

Fabián Emil Toledo, organ
Sunday, November 3, 2:30.
The Argentine-born organist studied at the National Conservatory of Music in Buenos Aires, Indiana University, and the Cleveland Institute of Music with Todd Wilson. He is currently organist and choirmaster at Saint Rose of Lima Church in Cleveland. He offers works by Buxtehude, J. S. Bach, Reger, Sowerby, Hakim, and Langlais in his CMA debut.

University Circle Wind Ensemble and Guests
Sunday, November 24, 2:30.
Gary Ciepluch, director, with Gregory Banaszak, alto saxophone, and Karel Paukert, organ and conductor. Works by Dvořák, Kechley, Stravinsky, and Litaize.

Curator's Recitals

Paul Cox, percussion
Wednesday, November 6, 7:30,
Interior Garden Court.
The assistant curator (moonlighting as composer and percussionist) presents a new solo work titled *Gehry Variations* for percussion and tape. Guggenheim-winning composer Greg D'Alessio created the electronic score for this 50-minute work composed for the opening of Frank O. Gehry's Peter B. Lewis building at neighboring CWRU, calling for more than 20 exotic instruments from around the world.

Karel Paukert, organ
Sunday, November 10, 2:30.
Works by Widor and Franck.

Karel Paukert, harpsichord
Sunday, November 17, 2:30,
Interior Garden Court.
18th-century harpsichord music from France and Germany.



FILM

Greek Adventurers

Paralleling the theme of the exhibition *Magna Graecia*, this film series spotlights famous Greek directors, writers, actors, and composers who have traveled afar and had a major impact on contemporary culture. Each program \$6, CMA members \$4.

The Cherry Orchard

America, America

Sunday, November 3, 1:30.
(USA, 1963, b&w, 35mm, 168 min.) directed by Elia Kazan. Epic account of a Greek peasant who emigrates to the U.S. at the turn of the last century. From Elia Kazan's autobiographical novel. Cinematography by Haskell Wexler.

He Who Must Die

Wednesday, November 6, 6:45.
(France/Greece/Italy, 1957, b&w, subtitles, 35mm, 122 min.) directed by Jules Dassin, with Jean Servais and Melina Mercouri. In Turkish-occupied 1920s Greece, a village stages its annual Passion play. But when a group of war refugees, led by a priest, descends upon the village, another Passion play unfolds. From the novel by Nikos Kazantzakis.



Eternity and a Day

Sunday, November 10, 1:30.
(Greece/France/Italy, 1998, color, subtitles, 35mm, 130 min.) directed by Theo Angelopoulos, with Bruno Ganz. A dying Greek poet decides to tie up his life's loose ends before entering the hospital. Hooking up with an Albanian refugee boy, the writer journeys across borders and frontiers as well as back in time. Winner of the Palme d'Or (top prize) at the 1998 Cannes Film Festival.

Missing

Sunday, November 17, 1:30.
(USA, 1982, color, 16mm, 122 min.) directed by Constantin Costa-Gavras, with Jack Lemmon and

Sissy Spacek. An American father looking for his missing son in a coup-ravaged South American country encounters government roadblocks and resistance. Based on true events of 1973 in Chile. Music by Vangelis.

The Cherry Orchard

Sunday, November 24, 1:30.
(Greece/Cyprus/France, 1998, color, 35mm, 137 min.) directed by Michael Cacoyannis, with Charlotte Rampling and Alan Bates. Excellent adaptation of Chekhov's play about a torpid, debt-ridden aristocratic Russian family who face losing their estate to newly rich former serfs. From the director of *Zorba the Greek*.

First Runs



Marjory's Diary

Three Cleveland premieres. Each film \$6, CMA members \$4.

Terrorists in Retirement

Wednesday, November 13, 7:30.
(France, 1984, color, subtitles, 16mm, 84 min.) directed by Mosco Boucault. Initially banned in France, and only recently rediscovered and rereleased, this shocking nonfiction film documents how Jewish refugees were used and exploited by the French Resistance during WWII. Narrated by Simone Signoret.

Marjory's Diary

Wednesday, November 20, 7:00.
(USA, 2002, color/b&w, projected video, 90 min.) directed by Richard Myers. Myers, dean of Ohio filmmakers, will attend this premiere screening of his new feature, a loving tribute to his mother, 93 today. Inspired by entries in his mother's diary, the movie employs old photographs, film stills, clips from Myers's earlier movies, and voiceover narration to trace the early life of Marjory Croft, who grew up in Massillon, where she worked hard, married, and watched a lot of movies.

A Song for Martin

Friday, November 29, 7:00.
Sunday, December 1, 1:30.
(Denmark/Sweden, 2001, color, subtitles, 35mm, 118 min.) directed by Bille August. The new film from the director of *Pelle the Conqueror* and *Best Intentions* chronicles an intense, tragic extramarital affair between two musicians—a 60-something composer-conductor and a similarly mature violinist.



Trideca Society Lecture

A Social History of Shopping

Saturday, November 16, 2:30. Sarah Johnson of the Parsons School of Design discusses the history of the New York department store from the mid-19th to the mid-20th century. Trideca Society members admitted free; guests \$10.

Listening Devices

The Ticket Center offers an Assistive Listening Device System (ALDS) free of charge. The ALDS can be used in Gartner Auditorium for lectures (not films or music) and in the recital hall and lecture hall for lectures and films. Only events amplified through the museum's built-in sound system can be transmitted on ALDS devices. Most performing arts and musical events use no electronic amplification or use their own equipment, and therefore cannot be transmitted on ALDS.

Planned Giving Seminar

Economic Strategies: Preserving and Generating Income

Wednesday, November 13, 4:00. Safely generating income in the recent difficult market has been a challenging task. Preserving and creating income through the museum's charitable gift annuity program is one attractive option, because of the stability of receiving a fixed guaranteed interest rate and payment for life. Another possibility is to establish a trust, an estate planning tool that generates income and still enables you to make a gift.

Meanwhile, we cannot overemphasize the importance of trusts, wills, living wills, healthcare and general powers of attorney, and other documents that enable you to designate how and when your possessions and assets are distributed, if you want an individual or institution to carry out your wishes, and who will be guardians for minors or you. In addition they can help reduce your taxes. The more you know, the better you will be able to plan and provide for you, your family, and charity.

The speakers are **Ellen Halfon**, an attorney with Jones Day Reavis & Pogue in the Tax Group, Private Capital Practice, **Karen L. Jackson**, the museum's assistant director of planned giving, and **Donald Laubacher**, a trust administrator and relationship manager in the Wealth Management Group of Keybank.

We encourage you to take advantage of this unique (and free) seminar. Register by calling 216-707-2589 or e-mailing eparkin@clevelandart.org. Parking is free with proof of registration. Hope to see you there!

Members Events

If you are a new member, please join us for a **New Member Orientation**, Wednesday, November 6, 6:30-8:30. Learn about art, meet staff members, ask questions, go shopping, meet friends, and have fun. Space is limited. Reservations are a must: call 216-707-2268 or 1-888-269-7824, ext. 2268.

Don't miss **Members Shopping Days**, November 8-10, when you'll enjoy a 25% discount on all purchases at all museum stores (show your membership card). Free gift wrapping!

The Textile Art Alliance's periodic **Focus Fiber** exhibition runs through November 24 at the Beck Center for the Arts in Lakewood, with more than 60 pieces by 34 artists. Co-organized by the Cleveland Artists Foundation. Call 216-707-2256 or 216-521-2540.

MUSEUM STORES NOVEMBER SPECIAL



Whimsical Mughal Products

The inspiration for these designs comes from beautiful Mughal Indian paintings and textiles in the museum's collection. We offer two sizes of magnets, a pocket mirror with case, and cute hairbands. Members receive 30% off these items for the month of November.

Regularly \$8.00-\$16.00; for members \$5.60-\$11.20.

To see more CMA products, please visit our online store at www.clevelandart.org.

More to See in the Asian Art Galleries

Regular museum visitors may notice that the paintings and prints in the Asian galleries change periodically. These changing displays ("rotations" in museum-speak) are unique to the installation schedule. The normal conservation practice in all the Asian art galleries is to regularly change displays containing light-sensitive materials such as paper and silk. Rotations are done mainly to preserve works of art, but they also help "bring to light" the scope and breadth of the collection. Most rotations are quarterly. Galleries 119 (hanging scrolls), 120 and 122 (handscrolls), and 121 (Japanese screens) are provisionally scheduled to be rotated on March 3, July 14, and October 27; gallery 113 (later Japanese art) is slated to change on February 10, May 19, August 18, and November 10; Indian miniature paintings are scheduled to rotate twice a year, February 3 and August 4. Stop in often!

NOVEMBER

S	M	T	W	T	F	S
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30

Curatorial consultation for members is offered the first Thursday of each month; call for an appointment.

1 Friday
Highlights Tour

1:30

Art Encounters Series Begins

6:30 Magna

Graecia I

Viva! Concert

7:30 Songs of "Madmen": The Bauls of India

2 Saturday

Symposium 9:00–

4:30 Magna

Graecia

Gallery Talk

10:30 Time in Art

Highlights Tours

1:30 and 3:00

3 Sunday

Gallery Talk 1:30

Chinese Art

Film 1:30 America, America

Family Workshop

2:00–4:30 Ancient

Art Feast

Recital 2:30

Fabián Emil Toledo, organ

Highlights Tour

3:00

5 Tuesday
Highlights Tour

1:30

6 Wednesday

Gallery Talk 1:30

Contemporary Art

Highlights Tour

6:00

Lantern

Workshop 6:00–

8:30

Film 6:45 He Who Must Die

Lecture 7:30 Venus de Milo. Marie Lathers

Gallery Recital

7:30 Paul Cox, percussion, interior garden court

7 Thursday

Highlights Tour

1:30

Gallery Talk 2:30

Ancient China: Shang through Tang Dynasties

8 Friday
Highlights Tour

1:30

Lantern

Workshop 6:00–

8:30

Art Encounters

6:30 Magna

Graecia II

Concert 7:30

Ursula Oppens, piano, Oberlin Contemporary Ensemble, Oberlin Percussion Group

9 Saturday
Gallery Talk

10:30 Elizabeth Catlett

Highlights Tours

1:30 and 3:00

Jazz on the Circle 8:00 Contemporary Piano Ensemble

10 Sunday

Greek Celebration Day 12:30–

4:30

Gallery Talk 1:30

Greek Art

Film 1:30 Eternity and a Day

Lantern

Workshop 2:00–

4:30

Family Workshop

2:00–4:30 Ancient

Art Feast

Gallery Talk 2:30

Greek Myths

Recital 2:30 Karel Paukert, organ

Highlights Tour

3:00

12 Tuesday
Highlights Tour

1:30



13 Wednesday
Gallery Talk 1:30

Character Study: The Portrait in Art

Highlights Tour

6:00

Lantern

Workshop 6:00–

8:30

Preconcert Lecture 6:30 Rebecca Fischer

AIA Lecture 7:30

Ancient Cities of the Indus Valley

Film 7:30 Terrorists in Retirement

Gala Concert

7:30 Dang Thai Son, piano

14 Thursday

Highlights Tour 1:30

Elizabeth Catlett

Highlights Tour

1:30

Lantern

Workshop 2:00–

4:30

Storytelling 2:00–

3:00 Greek Mythology /

Art Encounters

6:30 Magna

Graecia III

16 Saturday

All-day Drawing Workshop 10:30–

4:30

Gallery Talk

10:30 Chinese Art

Highlights Tours

1:30 and 3:00

Symposium 2:00–

5:30 Views of Cleveland

Trideca Lecture

2:30 A Social History

of Shopping. Sarah

Johnson

19 Tuesday

Highlights Tour

1:30

20 Wednesday

Gallery Talk 1:30

Elizabeth Catlett

Highlights Tour

6:00

Lantern

Workshop 6:00–

8:30

Lecture 6:30 Elizabeth Catlett and Her Contemporaries

Film 7:00 Marjory's Diary

21 Thursday

Highlights Tour

1:30

Gallery Talk 2:30

Art of the Ancient Americas

22 Friday

Highlights Tour

1:30

Lantern

Workshop 6:00–

8:30

Lecture 6:30 Dali's Dream

23 Saturday

Gallery Talk

10:30 The George Gund Collection

Highlights Tours

1:30 and 3:00

24 Sunday

Gallery Talk 1:30

The George Gund Collection

Film 1:30 The Cherry Orchard

Family Workshop

2:00–4:30 Ancient

Art Feast

Lantern

Workshop 2:00–

4:30

Concert 2:30

University Circle

Wind Ensemble, with

Gregory Banaszak

and Karel Paukert

Highlights Tour

3:00

26 Tuesday

Highlights Tour

1:30

27 Wednesday

Gallery Talk 1:30

The George Gund Collection

Highlights Tour

6:00

28 Thursday

Museum closed for

Thanksgiving

29 Friday

Highlights Tour

1:30

Film 7:00 A Song for Martin

30 Saturday

Highlights Tours

1:30 and 3:00

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Friday)

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(\$5 for special
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permit holders on
Thursdays.

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Audio guide of the
collection. Free.

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Wednesday, Friday
10:00-9:00
Closed Mondays
(some holidays
excepted), July 4,
Thanksgiving,
December 25, and
January 1

Still Lifes Café
Closes one hour
before museum.
Oasis Restaurant:
Sunday brunch
11:00-2:30; reser-
vations recom-
mended; call 216-
707-6890

Ingalls Library Hours
Tuesday-Saturday
10:00-5:00,
Wednesday until
9:00. Slide library
by appointment
(216-707-2545)

Print Study Room Hours
By appointment only
(216-707-2242)
Tuesday-Friday
10:00-11:30 and
1:30-4:45

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Seen



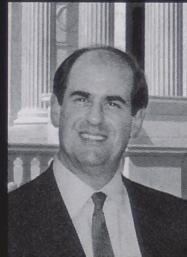
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